

MOVIE MAKERS NEWSLETTER

CLUB MEETINGS

**First & Third Thursday of Each Month
at 7.30pm**

**Figtree Heights Public School,
St Georges Avenue & Lewis Drive,
FIGTREE**

**Vehicle entrance in Lewis Drive,
FIGTREE**

CLUB ADDRESS

PO Box 193, FIGTREE, NSW, 2525

Club Web Site:

www.wollongongcameraclub.com

CLUB'S YOUTUBE SITE

www.youtube.com/wollongongmm

A Change is a'Coming

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Last Month at the Club

2nd May & 16th May 2013 Club Meetings

At the 2nd of May meeting, the chairman, John Devenish, announced that Warren Flinn had resigned. His resignation was accepted with deep regret as Warren had not only produced two award winning videos, *Veras Cap* winning VOTY in 2009 and *DAMN* being awarded Most Improved Award in 2006, but had acted in club videos, such as *Two Men on a Bench II*. Warren had been a very active member of the club in spite of his sight limitations and was a true inspiration to us all.

John also gave the apologies for Annick Gouw who was in hospital; the members all wished her a speedy recovery; and for Tom Hunt who was travelling throughout the USA and Canada.

The *Hot Spot* was given by Ian Wilson who showed his wide-angle lens attachment for his Panasonic HD camcorder. The lens can be split into two pieces; a fisheye component and macro component. Ian then showed some macro footage shot with the lens of a grasshopper being taken apart by ants, followed by other footage of insects and blow flies.

During the *Members' Videos* segment Chris Dunn showed his wife's choir performance.

The topic for both this night and the 16th meeting was to brain storm ideas for the Combined Clubs video challenge; to make a video to the theme, *change*. To inspire the members we reviewed the Milton Ulladulla Club's entry at the recent Combined Clubs meeting. This video was of such high quality we realised it had set a new standard for club entries in the Combined Clubs' challenge.

After some discussion, it was decided to settle on Chris Dunn's idea and to examine a location suggested by Brian Harvey. Members were asked to email our chairman with any suggestions or developments of Chris' idea.

By the end of the second meeting a general description of the storyline had been developed, suggestions for talent and production crew made and times picked for the shooting days.

It is all now go, go as our Producer, Ann Devenish, reported in an email:

We agreed to discuss the story board / shot list on site on Saturday 8th June. This will include a "dry run" through the script.

Filming in earnest is on Saturday 6th July, weather permitting. This date is to accommodate youth talent with team sports etc being in recess over the school holidays. Plus those unfortunate enough to be in weekday employment, TAFE students too!

IMPORTANT MESSAGE

Compared to last year the membership of the WCC Movie Makers is down almost 25%.

***With the resignations of four very active members,
our membership is approaching the critical mass needed to sustain our sector of WCC.***

Roaming USA – A report from Tom & Evelyn – 19th May

We are enjoying our tour so far and finding the country everything we'd hoped for. Our only wish would be to have a little more time at each stop. Our itinerary is perhaps a little fuller than ideal.

We are currently driving across the desert north of the Grand Canyon, towards Zion National Park. Just crossed the Colorado River at Marble Canyon. The country here is very much like the centre of Australia except that there are mountains all around, many and varied, which make it very spectacular. There are also some very interesting canyons. We stayed on the south rim of Grand Canyon the last two nights. That thing is massive. I walked a little way into it yesterday, 9 km in, 1 km down. You get lost in the size of it. And magic scenery, just a little hazy.

Highlights of our trip so far are:

The ATC members - have shared 5 homes (of our 9 stops) so far and everyone has been so very helpful and generous.

Disneyland - quality experience, old but new, friendly carnival atmosphere

Getty Centre LA - great art, great architecture, great gardens, all free, thanks Paul

Santa Barbara - pretty coastal town, great Mexican food and clam chowder on the pier.

Hearst Castle - mining baron buys up European Culture in early 1900s, far more interesting than expected

Yosemite - green, very pretty, sheer mountain walls surround you, cool, cool.

Death Valley - the exact opposite (but still interesting)

Las Vegas - wall to wall pokies, excesses in the desert, sad, dollars, dazzling

Grand Canyon - big, very big

We've posted a lot of photos on Facebook, and you are more than welcome to see them there, but thought you may like this one from our favourite location so far. No prizes for guessing where it is.

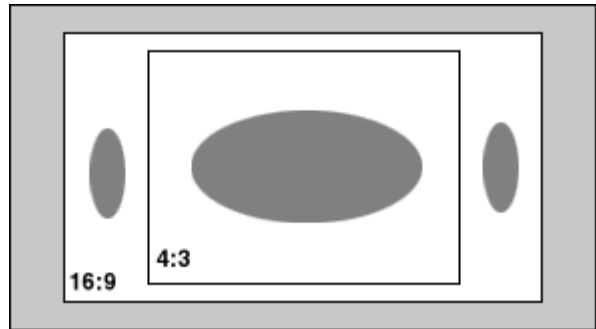


Composing for the Widescreen

by Ian Simpson

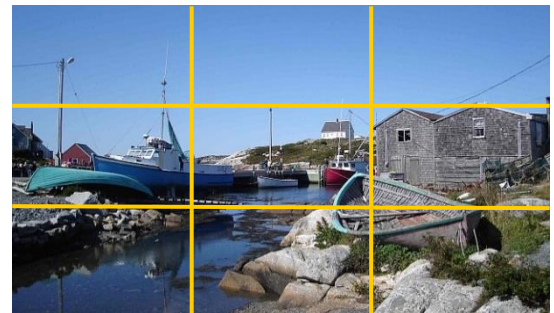
Most of us, amateur videographers, have made the transition from capturing video in the 4x3 format to capturing in the widescreen format of 16x9. However, in making this transition we probably didn't realise that we were going through the same learning experience that the professional cinematographers did when they started making widescreen films in the 1950s. To many this transition would have been

painless, but to others the wider frame would have caused problems: problems in composing the wider frame; problems in getting good close-ups; problems in smooth panning of the wider screen. As we have made this transition some 50 years after the professional, what can we learn from their experiences that could help us?



A Must to Avoid

When making your next widescreen video you may be motivated to fill the frame with as much detail as possible. This might mean placing as many people in the frame as possible or it might be having a busy foreground, middle ground and background. In both instances the images will confuse the audience with no clear point gaining the audience's attention. Alternatively other videographers may instinctively compose their 16x9 images like they did for the 4x3 format. They may centralise the main point of interest or persons in the frame and pay no attention to what is happening at the edges of the frame. In this instance the result is either a poor composition (a failure to apply the *Rule of Thirds* effectively) or there may be distracting activities at the edge of the frame. A good example of how NOT to use the wide screen format is the 1954 *Cinemascope* production, *There's No Business Like Show Business*. Shot almost exclusively as wide angle scenes with little or no close ups, this film is like a stage play photographed from a fixed position in the audience with a fixed focal length lens.



The Rule of Thirds states that the most dramatic placement of key objects is where the yellow lines intersect.

Enhanced View

So 16x9 videographers have to look at this wider frame with new eyes and recognise its new potential.

An off centre object or person can be balanced by a small area of colour or highlight on the opposite side of the frame (again remembering the *Rule of Thirds* for more powerful placement of the person or object and the area of colour). A consequence of this type of composition is the placement of two related events in the one frame. By being able to show both activities occurring within the one frame, the widescreen directors found they did not have to cut from scene to scene as often as they did in the 4x3 format. Karel Reisz and Gavin Millar expressed this point in their classic book, *The Technique of Film Editing*:

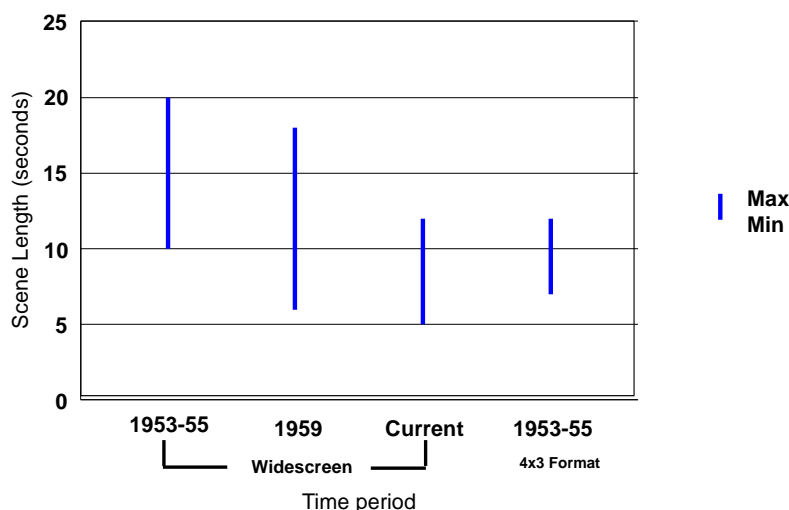
The more detail you can clearly and naturally include in the shot the less need will there be for you to draw attention to any of its parts in a separate, closer shot.

Cutting out the Cut

In the early years of widescreen cinema there developed the view that the editing styles of the 4x3 format were now obsolete. Such an example comes from Henry Koster, director of the first *CinemaScope* film, *The Robe*, when he asserted that a cut into a close up was now unnecessary, since virtually every detail in the shot was magnified. This impulsive response forgot that cutting to a close up was more than showing detail it was also used to emphasise, to create context and to enhance or suggest significance. Nevertheless the film theorists and the writers to the magazine, *Cahiers du cinema*, hailed the widescreen format as making editing less important. Or expressed another way they saw “cutting” in widescreen films moving from the editor to the director. This reduced dependence on the post production of the editing bench was heralded as producing more “natural” films, films with greater authenticity and objectivity. Another spin off of course was the greater use of the mobile camera, longer takes and compositional depth. The first two are forever with us now on widescreen TV, whilst the latter has re-appeared in the Steven Spielberg film, *Lincoln*.

Scene Length – How Long?

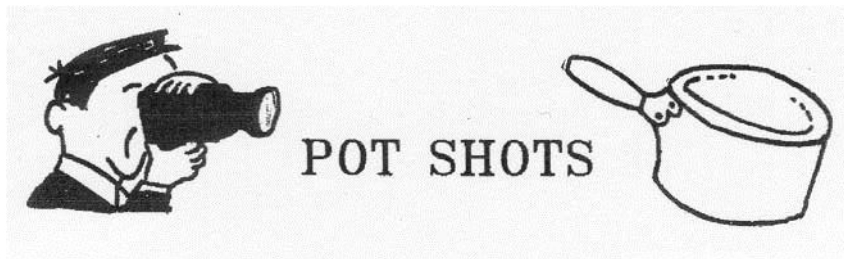
In the early years of widescreen cinema the accepted view was that longer scene lengths were needed because it took time for the audience to become accustomed with each new scene. Or as the film theorists such as Barr would express it, the wider frame encouraged “greater physical involvement” and so encouraged the audience to “interpret” and / or “read the shot.” All of which took time and hence the widescreen shots had to be longer.



However, as the above graph indicates, as the audiences became more acquainted with the widescreen format and as directors learned to better employ the widescreen format, then shot lengths decreased until now there is no significant difference in shot lengths between widescreen films and pre-widescreen films.

What can We learn from the Last 50 Years of Widescreen Films

So what can we, 16x9 videographers, gauge from all of the experience of the last 50 years? In brief not a lot changes when you move from 4x3 to 16x9. Editing techniques learned in the 4x3 format can still be applied to the 16x9 format. Shot lengths don't have to be longer, unless that is the mood or rhythm you wish to achieve. The *Rule of Thirds* still applies to the wider frame. Horizontal and diagonal compositions do look better in 16x9. Be aware of what is happening in the foreground of the 16x9 frame lest it overpowers action in the rest of the frame. Make use of balancing and compositional rules that apply to the wider frame. In short enjoy the additional frame area, especially as the HD frame can resolve finer details.



Now is this why video editing is difficult?

In one of their eNews articles, *Videomaker*, the USA magazine and web supplier of video training material, explained why many people find video editing either too difficult or a bore. It seems that, “*Video editing is a rare task that requires left-brain and right-brain activity: one side for the technical, the other for the art*”. The writer of the *Videomaker* article then asked the question; “*What happens when the neurons of our technical tools don't want to connect and our brain has to work overtime?*”

The answer was not supplied but we all have seen the consequences of this lack of communication; those videos where scenes are strung together with little thought other than time continuity. Those travel videos that boringly take us from place A to place B for no good reason other than that was the itinerary. Similarly we have seen great videos where the pace and continuity of the editing has considerably enhanced our emotional response and our appreciation of the video. I don't know if *Videomaker's* explanation is comforting or an expression of despair for those of us whose left and right brain do not communicate very well.

The King is Dead, Long Live the King

Within months of the launch of their top consumer camcorder, the HF G20, Canon has replaced it with the HF G30. The HF G30 has all the features that were missing from the G20. Now the G30 has features which now put the G30 on a more even ground with its competitors than the “older” G20. Finally Canon's premier consumer camcorder can record 1080/60p (US model).



However, there is more, the G30 can shoot MP4 video at a bitrate up to 35Mbps, it has a new OLED touchscreen, a 20x optical zoom lens (F1.8 – 2.8) and a slightly larger image sensor (1/ 2.84” CMOS) to improve the performance of the camcorders updated image stabilization system. Also included on the G30 is built-in WiFi. The 32GB internal memory of the G20 has been dropped from the G30 model, no doubt as a cost cutting measure, and replaced by two SD memory card slots.

What was Old is New Again

With the introduction of film scanners for 8mm cine film (such as the *Retro-8* from the Texas based company *Moviestuff*), Super 8 film making may have a rebirth. Up until the scanners, the conversion of film to the digital domain relied on little more than pointing a video camera at a projected image. Often these techniques suffered from problems with flicker, double images, loss of focus, variable steadiness and poor white balance. Frame by frame capture helped to minimise some these problems but most semi-professional telecine machines were still little more than rebuilt old 8mm projectors with an attached commercial grade video camera. Careful frame scanning followed by digital processing: colour correction, noise reduction, image stabilisation, by dedicated enthusiasts has helped to raise the image quality of the transfers so that they look more like 16mm film transfers.

2013 Programme

Date	Meeting Agenda	Place	Responsible Member
6 th June	Mid-Year Competition	School	All Members
15 th , 16 th June	Club Public Exhibition – No Theme	Old Court House Wollongong	All Members
20 th June	Project Planning, Reporting & Presenting Activity	School	All Members
30 th June	Bunnings BBQ – 9am to 4pm	Bunnings Wollongong	All Members
4 th July	One Minute Videos	School	All Members
1 st August	Guest Speaker – Sandra Pires	School	John Devenish
5 th September	Guest Speaker – David Blackhall	School	
7 th September	Combined Clubs' Meeting	School	All Members
3 rd October	FROME members' videos	School	All Members
17 th October	Project Planning, Reporting & Presenting Entries due in for VOTY (Note Earlier date!!)	School	All Members
7 th November	Showing members' videos on the topic – Birds in Your Backyard	School	All Members
21 st November	Project Planning, Reporting & Presenting Activity	School	All Members
5 th December	Annual Video of the Year Competition Screening Gala Evening * People Choice Awards	School	All Members
10 th December	Annual Dinner & Presentation Night	Illawarra Master Builders Club	
Colour Code: Normal Monthly Meeting Extra Monthly Meeting Special Meeting			

